



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Art Notes.

HOME.

The memorial to be presented to Congress by the Washington Art Club to establish a "National School of Art" was adopted unanimously.

A characteristic painting of a Yosemite Valley scene by Albert Bierstadt hangs in the rooms of the New York Society of Decorative Art, to which he has generously presented it. It is for sale, and we may say that there is seldom such a good opportunity as this to secure for a private gallery an example of this eminent artist.

An important stage of the work of executing two life-size figures in marble for the Memorial Church at Garden City has recently been brought to completion. The friends of the sculptor, Mr. Park, have had the privilege of viewing his finished model of Hope, which is designed to occupy a niche above a tablet commemorative of Mr. Stewart, as a figure of Religion will have a corresponding place above another tablet dedicated to Mrs. Stewart, and to be erected at an opposite point in the chancel from the former. The two models, when the second is completed, are to be conveyed to Florence, where several months will be devoted to the cutting of the final copies in marble. The figure of Hope, as finished in the clay, is understood to have given entire satisfaction to those most interested in the design. It is a fairly modelled figure, but with less artistic quality than that of Religion, as exhibited in the drawing. The latter is an erect and graceful figure, combining the idea of vital force with that of prevailing dignity and repose. In distinction from the majority of representations of this subject—those particularly of earlier Christian times—the symbolism is not that of Religion upholding the Church. In this case the arms of Religion are thrown as in protection around the Church in miniature, of which the model is a copy of the memorial edifice at Garden City.

The new Associates of the Academy elected at the recent annual meeting were the sculptor J. S. Hartley and the painters Arthur Quartley, A. T. Bricher, Walter Satterlee, and Gilbert Gaul. The new Hanging Committee has a conservative majority to the same degree as the last, consisting largely of members whose academical election was recorded previous to 1865.

Mr. Eastman Johnson, who has been largely occupied of late with portraits, has resumed his subject of children at play in a barn, which became so popular in several pictures some months since. Children with glowing faces, scrambling over hay-mows and poising themselves at great hazard on lofty beams, have afforded studies which no one whom we know could have rendered into fresher or more charming pictures than the artist named. The one at present in hand, which is to fulfil an order, represents two children shoving themselves along toward the centre of a cross-beam, watched curiously by one who is buried up to the shoulders in hay, and by one or two little ones below.

Mr. Edward L. Henry has just added the final touches to a picture commenced several years ago during a visit to Europe for the special purpose of witnessing the Passion Play at Ober-Ammergau, which, in 1871, had been postponed by the Franco-Prussian war, from the year previous, the regular decennial time for its representation. From the eighteen acts of the play the scene of the Crucifixion was chosen for the large canvas now completed.

The National Academy of Design distributed its students' prizes on May 21st. The display on the walls of drawings was not up to that of last year. The annual reception by the students in the classrooms concluded the affair pleasantly.

The annual election of officers of the National Academy, in this city, resulted in the acceptance, by a meeting of forty-eight members, of president, Daniel Huntington, re-elected; vice-president, Thomas Waterman Wood, in place of William Page; corresponding secretary, T. Addison Richards, re-elected; recording secretary, Alfred Jones, re-elected; treasurer, Edward D. E. Greene, re-elected; members of the council—Jervis McEntee, re-elected; Charles A. Calverley, re-elected; Henry A. Loop, re-elected; George Henry Hall, re-elected; J. G. Brown, in place of T. W. Wood; and Worthington Whittredge, re-elected. Hanging Committee—Horace W. Robbins, Seymour J. Guy, and John B. Bristol, in place of Messrs. J. G. Brown, M. F. H. de Haas, and L. G. Sellstedt, who did so well this year, with Worthington Whittredge and A. F. Bellows, appointed by the council. The election of academicians and associates was then in order. The balloting resulted in the election of A. T. Bricher, Gilbert Gaul, J. S. Hartley, Arthur Quartley, and Walter Satterlee as associates.

All pictures intended for the Chicago Exposition are to be on the spot by the 7th of next August.

Winterhalter's oil portraits of Alexander II. of Russia and his wife have been presented, together with other rare and valuable bric-a-brac and autograph letters, American, English, French, and Italian, by Mr. Cassius M. Clay to the Kentucky Historical Society.

F. W. Lansil, who made a hit in the large marine view, "Abandoned," exhibited in the Boston Art Club and Museum galleries, just closed, leaves Boston early in June for Bangor directly, and indirectly for the coast of Maine.

Benjamin Champney goes unusually early this year to his summer studio, with several definite designs in view for next winter's work.

John Enneking upon his return in the fall from his home in Hyde Park, Mass., will open a studio in Boston.

Walter M. Brackett, the salmon painter, whose series of four pieces portraying the exciting scenes while leaping and landing the salmon received much praise and found a ready sale while on exhibition in England a short time ago, is at work upon a life-size or almost colossal salmon, which promises to enhance his reputation. As soon as it is off his easel he will leave Boston with his family for the salmon fisheries. He goes intent upon gathering studies for the most important picture of his life. His son, Arthur L. Brackett, shows much talent and bids fair to make a name for himself.

Eugene Benson, familiarly known about Boston as having been a protégé of Mr. Thomas J. Appleton, had the good fortune the other day to have a picture accepted at the Grosvenor gallery in London.

E. L. Weeks, of Boston, who for three years has been maturing in Morocco his peculiar faculty for atmospheric expression, had two pictures well placed in the Royal Scotch Academy, and they were favorably criticised; but he reached Paris too late to enter for the '79 Salon.

Six Boston artists are represented at the Salon. Walter Gay presents two village scenes; C. S. Pearce, "The Sacrifice of Isaac," an admirable study, free and harmonious in color, and full of character and force. G. P. A. Healy has portraits of the two daughters of the late J. Slidell, which, representing the figures in full evening dress, have given the artist a good opportunity to show his skill in costume drawing. Henry Bacon's "Burial at Sea" is spoken of by French critics as the best composition of the American contributors. The scene is laid in mid-ocean, and represents a canvas-coffined corpse in the centre of a finely modelled group of mourners upon a trans-Atlantic steamer. There is also a strong and fresh landscape by Boit.

A massive eagle lectern to the memory of Frederic Ogilby, D.D., who for twenty-three years faithfully labored in the lower wards of the city, has been placed in Trinity Church, New York. It is of polished bronze, cruciform, the base resting upon four couchant lions, symbols of strength. The central shaft has a boss, or "amulus," upon which is chased the conventional Evangelistic symbols: the Lion (St. Mark), Angel (St. Matthew), Bull (St. Luke), Eagle (St. John). The secondary portion of the shaft terminates in a massive capital, around which is engraved, in old Church text, the memorial inscription. The eagle itself is poised with wings partially spread to form the support for the Bible, while his talons firmly grasp the rock upon which he stands, symbolizing Jesus as the "Rock of Ages." From the base at the intersection of the angles rise four graceful buttresses, which serve as pedestals for four angels, bearing scrolls, upon which are the names of the Evangelists in plain English letters. The foliage extends up into a suggestion of a canopy over each. The total height is seven feet, the reader being upon the choir floor behind the parapet, which is an elevation of two feet from the nave floor, upon which the lectern stands. It is unique, for its model was destroyed at the great fire in Boston. The lectern is the very creditable work of Messrs. J. & R. Lamb.

SOME ADMIRABLE BRONZES.—During the whole artistic period of the Middle Ages, the art of casting and chasing in bronze was cultivated in Italy, Germany, and France—say from the eleventh to the sixteenth century. Few specimens remain; but French artists have studied and certainly have caught the spirit of these relics. The bronzes recently imported by Messrs. Schneider, Campbell & Co., of Union Square, are as good as any that Paris can display. Some of them are so good as to call for especial notice. "Love, Confidence and Fidelity" is a group thirty inches in height, modelled by Carrier. It represents a youth whispering to a maiden, at whose side is a hound—a lovely arrangement of line, and at the gradational height which a sculptor loves. Just beyond, of the same height, is "Undine," by Moreau, for which Cerito could have sat twenty years ago. It is but a winged sylph among the river reeds dazed by her own beauty reflected in the stream; but what exact anatomy! what superb modelling! This bronze is oxidized and relieved with gilt. M. H. Dumaige sends his exquisite work, "Cleopatra and the Eunuch unfolding her Drapery before her Conqueror, Caesar," from Gerome's well-known picture. The chiselling on the robe shows great skill and care. "Andromeda chained to a Rock," a pathetic, nude, lovely figure by Carrier; "Hebe seated on the Bird of Jove," by Buhot; a superb contemplative "Isis holding the Key of the Nile," seated on a sphinx, ensample the rich thought and untiring industry for which French "bronzists" have long been famed. But the prize of the collection perhaps is the Indian maiden in her canoe, paddle in hand, entitled "America," as lovely a piece of artist's inspiration as any modern figure of its size. The oxide and gold on the net, necklet and anklets add a subtle elegance—a poetry that may well have subdued some millionaire from San Francisco who is to carry it away from New York.

FOREIGN.

Florence is to have an Academy of Design "exclusively for women."

M. Zimmermann heads the contributors to the French gallery, London, by "Her Serene Highness," ten years old, on a rough country road.

M. Thomas Couture, the famous French painter, made his first appearance at the Salon of 1840 with "Jeune Vénétien après une Orgie."

The monument to Thomas Moore, the poet, in Prospect Park, Brooklyn, is a bronze bust on a granite pedestal fourteen feet, six inches high.

One of the features at a Fine Art Exhibition now open in Hanover, is a large picture, by Count Michael Zichy, named "The Jewish Martyrs." It represents the burning of Jewish men and women during the dark ages, when thousands of that race gave up their lives rather than the religion of their ancestors. The scene is said to be vividly and realistically depicted.

The works on the roof of the Strasburg Cathedral, in progress for eight years, will be completed by the fall of this year.

San Francisco is to receive Gustave Schauer's "King Lear and the Fool" from Munich in June.

A drinking fountain and two crosses, of the "Eleanor" period in England, are to commemorate at Tetbury, Northampton, Major Whyte-Melville, art amateur, as well as novelist, dandy and Nimrod.

More than thirty American artists exhibit pictures in the Paris Salon.

Miss Clara Montalba is well represented in the present Grosvenor exhibition, having evidently won high rank in art circles. The terra-cotta work of her sister Henrietta is also favorably noticed.

A great exhibition of "retrospective art," whatever that may be, is being prepared to open in the fall at Florence.

A bronze statue of the Republic which is to dominate the Place Château d'Eu will be seven metres in height. The marble pedestal will carry four symbolical figures of lesser size.

Some more of the works of that wondrous painter of sky and wind and rain, and of his dear old English fields, Constable, are promised to be brought into the London market by the recent death of the artist's son.

Burne Jones is commended for his window in the Cathedral at Oxford commemorating Miss Edith Liddell, daughter of the distinguished High Church leader, Canon Liddell. The life of St. Catherine of Alexandria furnishes the several compartments.

Rouen Cathedral is to have its lantern completely restored. This restoration was one of the pet projects of President Thiers.

The new "Société des Aquarellistes," of Paris, have had their opening exhibition at their gallery in the Rue Lepelletier. According to a correspondent, "each man hung what he pleased, with no officers to bother or sit in judgment upon him." The Baroness de Rothschild, Mme. Madelaine Lemair, and MM. Isabey, Eugène Lami, Worms, Vibert, Edouard Détaillé, Louis Leloir, Eugène Lambert, Gustave Doré, De Beaumont, Jules Jacquemart, Maurice Leloir, Heilbuth, Français, Roger Jourdain, and Baron were among the foremost contributors.

The administration of the "Fine Arts" in Paris has commanded for the large salon of the City Hall at Belfort five decorative panels, which will describe the history of the city. These panels are to be painted by Détaillé, Tony Robert Fleury, A. Maignan, L. Mélingue, and De Neuville. Détaillé will represent the defence of Belfort by General Lecourbe; De Neuville, the defence of Belfort by Colonel Denfert in 1870-71. The foyer of the theatre will be decorated with four panels—Music, the Dance, Comedy, and Tragedy—which will be executed by S. Baron and R. Collin.

Queen Victoria, who considers the feminine fashion of wearing the hair in a fringe across the forehead inartistic, will find many examples of it in her Lelys at Hampton Court.

A statue of Mr. Gladstone, life size, is a companion in Manchester Town Hall, England, to those of Mr. Bright and Mr. Villiers, the anti-corn law reformer.

Westminster Abbey is to receive a statue of Sir James G. Simpson, the inventor of chloroform, a scientist of great worth.

The Institute of France on the 25th of last March came into possession of the donation left them by the widow of Jean Reynaud, from which they get an income of \$2000, "to be given as a prize every year, each in turn, by all the Academies, and for the first time, in 1879, by the French Academy, under the name of the 'Jean Reynaud prize.'" These prizes are to be given "for the work of the most merit, produced in a period of five years, distinguishable by novelty, originality, and elevation of character."